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Abstract. Gide's *The Immoralist*, a short first-person novel written at the beginning of the century, has long been seen as an early example of the unreliable narrator. More recently, critical attention has focused on the tensions set up in the work between the carefully drawn formal structure of the narrative and the claim of Michel, the narrator, to tell his story in a direct and simple manner. Of more general interest, however, is the way Michel's narration provides insight into important developments that have taken place in the first-person novel itself in the twentieth century. Cast initially in a very traditional mold, Michel's story breaks down progressively as it moves from events of a more distant past to those much closer in time to his moment of narration. This breakdown of Michel's narrative seems to presage the movement in the first-person novel in France away from the relation of a story as traditionally conceived and towards the increasing importance accorded the present of narration itself. In that sense, *The Immoralist* is a key, pivotal work in the long line of short first-person works of fiction in France. (JTB)

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historical truth. The reaffirmation of the *Sonatas* as a triumph of the "poetic lie" is the primary way in which the *Primavera* sustains the unity of the tetralogy. (SMG)

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Abstract. Alain Robbe-Grillet made his initial reputation among French writers not only through his controversial first novels, but also through a number of essays published collectively under the title of *Pour un Nouveau Roman*. In these essays, Robbe-Grillet pronounced an absolute condemnation of metaphor in the novel; this condemnation has since been prominently featured in theoretical arguments focusing on "zero-degree" writing. However, Robbe-Grillet has since written fictions which are hardly consistent with his earlier doctrine, and *Topologie d'une cité fantôme* appears, if anything, to embrace metaphor, and thus to point to a new direction in Robbe-Grillet's work, a direction closer to that of Simon and Ricardou. (TDO)

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conflicts. Arrabal's theater utilizes his concept of dramatic ceremony to project his intense desire for personal, political and artistic liberation. Psychological and social forces combine to frustrate the fulfillment of love in his early theater (*Fando and Lis*, 1956) but ultimately love functions to obviate both internal and external constraints. Sexual union, which receives its most rapturous affirmation in Arrabal's plays written during the late 1960's (*The Law of Barabbas*, *Ars Amandi*, and *Erotic Bestiality*), reflects the reconciliation of dialectical forces present in man's psyche. Women come to serve as intermediaries between man and the world. And in the broadest sense, the dramatic structure of Arrabal's mature plays can be depicted as the movement from psychic fragmentation to psychic unity, effected by the force of love. (PLP)

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